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REPORT OF THE NEW ENGLAND ASSOCIATION OF COLLEGES AND PREPARATORY SCHOOLS

THE thirteenth annual meeting of the New England Association of Colleges and Preparatory Schools was held in the High School, Springfield, Mass., on Friday and Saturday, October 14, and 15, 1898. The attendance was somewhat less than in some years, but was representative of all the New England States. The pleasure of the meeting was much heightened by the attractiveness of the new edifice within which the sessions were held.

FRIDAY AFTERNOON

The association was called to order at 2:45 by vice president Edward G. Coy, head master of the Hotchkiss School, who presided throughout the meeting in the absence of the president, Dr. Cecil F. P. Bancroft of Phillips Academy. The secretary was Ray Greene Huling, head master of the Cambridge English High School.

The Chair was authorized to appoint the customary committee on nominations. This committee, as subsequently announced, consisted of Mr. Charles E. Fish, of the Waban School, Mr. Joseph H. Sawyer, of Williston Seminary, and Mr. A. Eugene Nolen of the Fitchburg High School.

The Chair then introduced Professor George Harris, of the Andover Theological Seminary, whose subject was

THE TRAINING OF THE IMAGINATION IN EDUCATION

PROFESSOR GEORGE HARRIS: This paper is at least an illustration of the subject, for nearly all that is offered, as you will discover, is the product of imagination. I have had no other experience in teaching than that which is afforded in a theological seminary composed of students who for better or worse have passed through and beyond secondary school and college. It may, therefore, prove that studies which I assume to be wanting are already pursued and that I shall only display my own ignorance of the objects and methods of present day education. It certainly is with extreme diffidence that I present suggestions to those who for years have made education a study and a profession. There may, however, be some interest and possibly some advantage to you in knowing an outsider's impression of the results of education as he sees them in men now at large that are the finished products of your schools.

The choice of subject for this occasion is significant. It indicates, apparently, a felt lack in education. It seems to mean that, whatever may have been done, and well done, on lines of definite knowledge, something pretty important has been left undone, and something that pertains to real culture. The sentiment is abroad that education does not educate, that American men and women, especially men, have but slight results to show for their years of academic life. While certain studies have been pursued and a modicum of knowledge remains, yet well trained and cultivated minds are the exception. Whether this opinion is justified by the facts or not, it certainly is widespread. Now, the fault, if fault there is, may be chiefly due to almost exclusive discipline of the understanding and to comparative neglect of the imagination.

In the common and large meaning of the words understanding and imagination are clearly distinguished from each other, signifying, respectively, the technical, the accurate, the logical on the one hand, and the æsthetic, the poetic, the prophetic on the other hand. Assuming for the moment this broad

distinction as that which your committee had in mind in proposing the subject, it is evident that our inquiry goes down to the roots of education and does not pertain simply to a single branch of it. You cannot, then, go briskly about this business to insert training of the imagination as you might insert trigonometry. The training of the imagination is not a single specific discipline like triangulation, but pertains to various lines of culture. Possibly some educators, having learned at this meeting that the imagination needs training, will say: Go to, we will put that in on Tuesdays and Fridays from eleven to twelve o'clock with a written examination at the end of the year. Perhaps they will unroll the psychology chart, turn to the period of adolescence, find the imaginative apperceptions, trace the ducts of nerve-discharge, and turn on the appropriate streams. Even that might be better than nothing. Other educators who scorn literal, mechanical detail, who maintain that fullness of being, richness of life, the symmetrical ideal of intellect, character, and spirit, the complete man, is the object of education, may be reënfirmed in their opinion that the training of the imagination is pretty much the whole of education. I hope to be able to steer a course between those extremes, in your good company, and, at all events, there have now been enough preliminaries.

Nearly all children are imaginative; at least, it seems so. They live in imaginary even more than in real situations, and scarcely know which is which. They are sometimes accused of lying when, in fact, they do not know the difference between the real and the imagined. Many adult liars believe that their lies are the unvarnished truth, their fault being an untrained imagination. Stevenson argues that more truth may be had from the habitual liar than from the accurate man. Imagination in sports is either imitative, the child choo-choosing across the floor and slowing up at chair and fireplace, or partly imitative and partly creative; often of the horrible in games of killing, the blind-folded victim having been enjoined to say his prayers; sometimes of the heroic, the child acting the part of Siegfried or of Hobson; sometimes of the beautiful in garlands and dances as fairies,

although more frequently, with dishevelled hair and smeared faces, as witches. Play is nine parts imagination to one part reality. Professor Wundt says that with children all is imagination. But, as the years pass, this domain is invaded by the understanding which encroaches more and more, under the guise of useful knowledge, occupying part of the territory with the alphabet, another part with numbers, another with grammar, and so on, until the garden of the Lord becomes a waste wilderness, save for the oases of recess and vacation. So they come to your schools, knowing how to divide fractions and to extract the square root, able to distinguish a verb from a noun, but unfed with the wealth of imagination which, as they outgrow fanciful sports, they should inherit. Our subject should lie as heavily on the conscience of teachers in the common schools as on yours, but all they have to answer for in arrested development of both imagination and understanding lies outside our province.

When students leave college it is too often the case that, even if they have gained some accretions of knowledge, they have lost zest for study, and have no greater fund of conversation than athletic games, clothes, college societies, and amusements. At least this is true of so many students that one of them who is interested in books, art, music, or even politics, is the welcome exception.

I suppose that, before going farther, I should define imagination. I wish I could. Perhaps, though, an attempt to get the thing inside a definition would convert it into some wingless creature of the understanding, and it would not be imagination at all. I might say of it as Augustine said of the eternity of God, "If you do not ask me I know, if you ask me I cannot tell." According to the psychologists it is the power of calling up mental images of objects previously known—the image-producing faculty—a wonderful power, yet not essentially different from memory. Popularly, it means that and more. It can see an image without the imperfections of the original object; from fragments can create a unity without ever having seen it; with a foot or a claw can picture an extinct mammoth bird; can join

together facts of history and perceive tendencies to which the actors were blind; can combine separate images into a whole that never existed; can recombine images suggested by facts into new images at the second remove from facts.

The musician out of three sounds can frame, "not a fourth sound, but a star."

And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

There is the mechanical imagination, slavishly imitative, uncreative, Chinese; the mechanico-constructive imagination of the inventor; the scientific imagination which, with the small capital of surviving fossils, recreates a fauna and a flora, sees an age-long evolution, and foresees a frozen, uninhabited planet; the æsthetic imagination which, seeing the beautiful that exists, perceives beauty which never existed; the ethical imagination which, knowing only actual imperfect men, creates the ideal of perfect character; the religious imagination which anthropomorphizes humanity's best into God and then sees that man was made in God's image, that the type has suggested but not created the prototype, of which the human type is but a pale copy. Imagination may have to do only with the real, with what has been or is, seeing through the explorer's eyes an Arctic region, seeing through the eyes of Victor Hugo the iniquities of the Middle Ages; or it may have to do with the ideal, seeing the new heavens and the new earth wherein dwelleth righteousness.

Ignoring the possible presence of exacting psychologists, you will perhaps agree with me that the imagination of which we are thinking is the *idealizing* power, the perception and appreciation of the ideal. In the part it sees the whole, in the imperfect the perfect, in the good the better and the best. This is true of the æsthetic in art and music, of the ethical in poetry and religion, of the biographical in character and deeds, of the world's real literature, ancient and modern, all of which appeal to the understanding, but also appeal to the imagination; to the

real, but also to the ideal. For example, a picture is so much canvas and paint. The ingredients are known. The canons of art—true drawing, correct perspective, coloring—are understood. But when the paint is distributed on the canvas beauty is expressed, and appeals to the sense of the beautiful in the beholder. Works of art satisfy and delight because harmony, unity, wholeness are depicted. Ideal perfection is seen in the statue, the symphony, the poem. We are charmed by the whole, rounded, perfect ideal of beauty. Imagination is a ladder, whose feet are planted on the ground, but which scales the heavens, with angels ascending and descending. And the angels are not sprites, nymphs, fairies, but perfect ideal characters. Fancy pictures strange creatures “and mingles all without a plan.” Imagination perceives the intelligible and beautiful ideal. So we will rest content, leaving much unsaid, with regarding imagination as having to do with the human ideal, an ideal which is intellectual, emotional, æsthetic, ethical, and religious. It may be that in taking so broad a range I am missing the purpose of the discussion. The intention may have been to consider a particular mental faculty in a strictly psychologic way and to prescribe the method of its cultivation after a purely subjective fashion. In fact, an excellent critic to whom I have read this paper insists that, while I introduce a number of interesting topics, there is nothing in it about the imagination. If that is so, you will have to reconcile yourselves to the loss of a half hour, after which you can proceed to the real business of the meeting. The view I have taken opens various forms of culture, which I shall indicate a little later in an objective, concrete, and somewhat desultory manner.

Now it is obvious, if imagination is what I have suggested, that the object of training it must be something other than utility, something more than fitness for a bread-winning pursuit or profession. While I would not imply that the idealizing power is unimportant to success in a pursuit, still a different and higher object is in view, an object, indeed, to which success in occupation is, or should be, a means. The object, or at least a

principal object, is *enjoyment*, the full enjoyment of which one is capable. If the word enjoyment seems too suggestive of the selfishness of pleasurable sensations, I am quite willing you should substitute the enrichment, the fullness, the nobility, the beauty of life. Although these terms in themselves are vague, yet in contrast with utility they are sufficiently definite. My own preference, however, is for enjoyment, for the true eudemonism. A man may find enjoyment in his money or professional success, but a true man—and how significant the expression is—should *enjoy himself*, and not merely the thing he has wrought, which is external to himself. A man's life should not be summed up in delving, casting accounts, building railroads, pleading cases, or in teaching others to do those things. A man of culture has enjoyment in himself. True enjoyment, or if you please, fullness and completion, is in the satisfaction of those powers which can be satisfied only from the open sources. Man is all the time an æsthetic, moral, and religious being, and part of the time an intellectual being. A full life demands literature, art, moral and religious ideals. A man, it is often said, should be above his pursuit; but above a pursuit is no elevated vacuum, and, if there were, one could not live in it. To be above a pursuit one must be enriched with the mental and spiritual creations of imagination and with knowledge of the truth. Acquaintance with the best literature, with art, with great and good characters, with the truths, ideals, and duties of religion, is essential to the enjoyment and fullness of life, or at least acquaintance with some of those sources which furnish the human ideal of perfection and beauty.

Think now of the men you meet, professional and business men, that are graduates of colleges. Are they interesting in conversation? Yes, on their lines of affairs, of occupation, of politics. The lawyer can talk well about cases he has tried; the doctor about cures and operations; the manufacturer about methods and markets. Yet few of them have acquaintance with literature, music, or art. Their principal reading is the newspaper and the books of their professions. There are, of course,

marked exceptions, but nearly all of them talk shop—the dullest kind of talk. The demands of work, they say, leave no time for intellectual and æsthetic culture. I am not willing to believe that. They find time for clubs, and, while they do nothing bad at the clubs, they do nothing that promotes culture. It is difficult to find agreeable men to fill half the seats at a dinner table; in fact, it is usually impossible, and any male creature that wears evening dress and eats with his fork is received to make the quota. In American cities and summer resorts society is, to so great a degree, a fashionable, a frivolous, and a dull function that cultivated men avoid such a waste of time and strength. It may be said, therefore, that the men one meets in society are uninteresting because the interesting men do not appear. Yet the men who do appear are graduates of colleges for the most part, but destitute of culture.

Lest this example should not seem conclusive, let me take another: A cultivated clergyman in a New England city of twenty thousand inhabitants tells me that there are only three men in the place who stimulate him, and that two of them are clergymen, yet that there are nineteen college graduates in his own congregation.

On public occasions other than political and commercial, when an interest of education, literature, or philanthropy is to be promoted, who are the speakers? Clergymen. In a college town or in a city near a university a professor is brought forward, but in other towns reliance is placed, not on lawyers, physicians, educated business men, but on preachers. Life is so narrowed to the utilitarian, especially the commercial, that little room is made for intellectual, æsthetic, educational, moral, and religious interests.

How many educated men know or care anything about music? The majority of attendants on musical entertainments are women, and the minority is made up largely of professional musicians, young students of music, and critics. We leave music, art, and literature to the women, showing that we are barren on those sides which comprise so much of the enjoyment

and enrichment of life. In comparison with educated Germans, we suffer in this respect. They have their defects and limitations, but they have æsthetic appreciation and enjoyment. They love good music. They are constant attendants on concerts and operas. Small towns have good orchestras that render classical compositions which, not only to university men, but to the people generally, are a delightful and indispensable part of life. Beer and music are washed down together, but it is one mug of beer to an overture or symphony. The beer is a concomitant also of the social, for the German takes his family with him to the Concert-Saal and finds the families of his neighbors at the tables about him. While the musical public of this country has in recent years been increasing in numbers and improving in taste, there is still a marked contrast between Europeans and Americans. A similar contrast exists, although not in so marked a degree, in respect to art and literature. The Germans have something we do not have. That something is on the lines of imagination. They are more æsthetic, more ideal than we. An American is a practical man, a shrewd man, an enterprising man. Many a German is *ein innerlicher Mann, ein geistlicher Mann*. I need not linger to observe that I am not speaking of every American nor of every German. I do not know that Germans are more interesting than Americans, but they have more interests which are above the utilitarian.

I am suggesting a not inaccurate picture of American society and culture. If I am mistaken I shall be only too glad to be corrected. There is success in pursuits. There are able lawyers, skillful physicians, enterprising manufacturers, sagacious politicians ; but that which raises a man above his pursuit, that which makes life worth living is not well provided. What is it besides the utilitarian that men should have for the enjoyment, the enrichment, the idealizing of life? We can more easily determine what can be done in school and college if we first recognize the needs which are life-long, so at the risk of a little repetition later, I briefly indicate some of these needs.

Literature, the best literature of one's own language, if no

more, is the principal source of culture for ministering to the imagination. A taste for poetry, fiction, essays, and history enriches and idealizes life. A half hour with Shakespeare transports the reader into another world, the world of deep sentiments, of the strong passions and high aspirations of humanity, the world of the ideal. It is the half hour of one's intellectual devotions, refreshing the mind as prayer refreshes the spirit. The lawyer or man of business who knows his Browning, Fitzgerald, Emerson, is raised above the sordid to the ideal. All educated men, and many who are not educated in the schools, may have the enjoyment of literature, for it makes a universal appeal.

The æsthetic arts — painting, sculpture, architecture, and music — are not as generally appreciated, for there is greater difference of endowment than in respect to literature. Yet more people than we suppose are capable of enjoying and even rendering music (as I shall suggest when we finally consider courses of study in college), and music is one of the most available means of æsthetic enjoyment. Painting, sculpture, and architecture are not so accessible as literature and music, but foreign travel enables one to enjoy them, and in our large cities there are now very good collections. The love of pictures is almost universal. When a loan exhibition of paintings is opened at the South End in Boston, throngs of manual laborers take the trouble to procure tickets, and comply with the request to indicate preferences, the best pictures always having a majority of votes. Wealthy men that collect fine paintings become more interested in pictures than in business. In fact, almost any avocation which is intellectual, artistic, scientific, or literary elevates and idealizes.

The moral and religious appeal to the imagination. Morality is the human ideal of character. Religion is the divine ideal of perfection. The moral ideal is found in life more than in books. So is religion. Yet every great religion is a book-religion. Christianity has its Bible. The English translation of the Bible is the best literature of the language. For multitudes of people familiarity with it raises life above the commonplace into the ideal. The church, with its preaching and its religious

activities, is the intellectual and æsthetic as truly as it is the spiritual salvation of the people. The Bible and Bunyan have furnished the Puritan stock with no mean culture. But there are many graduates of colleges, a majority, I fancy, who have never read a tenth part of the Bible, who are ignorant of its history, poetry, prophecy, and doctrine, who know it only from chapters and texts heard in church. Some of the best literature is partly unintelligible to those who are ignorant of the Bible. Shakespeare, Milton, Browning, Emerson are felicitous in allusions to Scripture. To be sure, many expressions of the Bible have passed into current speech, yet one should be saturated with it to appreciate the best literature. If the Bible as literature is important in promoting culture, how much more in presenting the ideal of character, the conception of society, and the vision of God.

The mode of training the imagination has been indicated more by suggestion and illustration than by definition and argument, and I might proceed at length on the lines that have been traced. But the time that remains must be devoted to the inquiry, What can be done in school and college to promote this object?

To see what is needed is half the battle. If the importance of training the imagination, that is, of cultivating the ideal, is recognized, a way of culture will be found. The sources can at least be opened, the intellectual, æsthetic, moral, and religious ideals can be held up, and so imagination can be awakened, or rather, reawakened, and developed. Many of the boys come from the public schools. The total result of a common-school education, according to my observation, is deadening of interest in study. The greater part of the course is as arid as the desert of Sahara, and in all studies method seems more important than object. At the end, not one in fifty has any taste for reading or any incentive to further study. Child and adolescent psychology (as yet ill-digested), imposes the task of teaching, not actual but theoretic children, the only point at which imagination has unrestricted play. Upon the youths who have thus

suffered, you must work the miracle of giving sight to the blind and hearing to the deaf. Your schools and colleges teach classics, mathematics, English, history, science, philosophy, and political economy. Some of those disciplines, perhaps all of them, are well adapted to the training of the imagination, for even mathematics has an ideal side in perfection of line and form. Certain studies distinctively æsthetic might well be added, as I shall suggest in a moment, but reliance must be placed chiefly on the existing curriculum.

There is a way of teaching language, science, history, and literature which promotes, and a way of teaching which deadens imagination. Study of a language may have either result. Language is recorded life. When only the grammatical structure is mastered, it is a dry skeleton; when the life it embodies is appreciated, it breathes and palpitates.

The history of Greece, with its heroes, its art, its poetry, its ethics and philosophy may be made no more interesting than a railway time table, or may vivify a noble and beautiful ideal which appeals mightily to the imagination. Burne-Jones acknowledged vast indebtedness to Dr. Prince Lee, the head of the King Edward's School, for revealing the beauty of Greek literature. "I might say," he once remarked, "that I swam right into that deep wonderful sea of Greek literature and pagan mythology: and just as I have never forgotten my first visit to France, which gave me a sense of the poetry of background, or my first visit to Siena, where I found my spiritual ancestry in art, so I never can forget my introduction to the beautiful pagan mythology and lovely legends and literature of Greece."

English literature is the best means of training the imagination of English speaking students. Fortunately there is a revival of interest in its value for culture, a revival which has great promise. But the very fact of revival indicates a strange neglect. To tell the truth, I would rather turn a bright boy loose in a good library and take the chances than limit him to the English courses in some of the colleges. Let me give you a bit of experience. A few years ago I found that some of the stu-

dents in Andover Theological Seminary were not well acquainted with modern English poetry, that they knew little Tennyson and less Browning. I proposed a club for the study of theology in literature. On Monday evenings those members of the Middle Class who were so disposed, and all were disposed, came to my house. Each evening one read an extended paper on certain poems or romances and afterwards there was free discussion. We spent four evenings on Tennyson, four on Browning, two on Hawthorne, and so on, studying Emerson, Shelley, Matthew Arnold, Kipling and others. Enthusiastic interest has been shown every year and to some of the men the literature was a complete revelation. They knew something *about* English writers, especially early writers, but had not really heard the message of contemporary authors. They all declare that these studies are of more value than any course in the theological curriculum. Now the majority of these men are recent graduates of New England colleges, and all of them, as might be expected of students intending to be preachers, had taken the classical, not one of them the scientific course. While I would not generalize too broadly from a few cases, yet since Andover men are by no means below the average of college graduates, and since seven years repeat substantially the same story, the experiment is significant as a commentary on the teaching of English in colleges. In fairness I ought to add that in every class are some men who know and love English poetry, and that each year their number increases. There has also been an evolution, as it were, from year to year, a clearer discrimination, a wider knowledge, a deeper appreciation, showing, perhaps, that in the last seven years the colleges have done more and better for them.

Let me emphasize again the value of the English Bible for the imagination. The Bible is not so sacred as religion that it may not be studied as literature. Why should not the sublime prophecies of Isaiah, the devotional poetry of the Psalms, the meditations of John, the theology of Paul, the parables and precepts of Jesus be studied as carefully as the poems of Homer and Horace, the orations of Cicero and Demosthenes? Yet the col-

leges, at most, provide instruction in the original tongues of the Old and New Testaments, and do not, so far as I know, make the Bible part of the English course. The public schools are necessarily debarred from teaching the Bible, but secondary schools and colleges are not.

The essentials of education, after all, are reading and writing; real reading of authors and not merely learning something about them, with much writing to form a style and to train the imagination. A critic of Stevenson maintains that he was a clever imitator of other writers, that he merely wrote in the style of various authors. If that is so, the imitation in most cases is better than the original. But it would be a fine discipline for students to compose themes in the style of certain writers, for it would involve a careful study of those writers to the points of familiarity, yet I never heard of such an exercise in the English department. I have said more, perhaps, than I should say about English literature since there is to be an address or paper directly on that particular subject. For a similar reason I have refrained altogether from suggestions concerning scientific studies and the observation and love of nature. My meaning in these hints is that the existing curriculum need not be radically changed, for it embraces disciplines which train imagination, but that they should be studied in such ways that the mechanism of history, literature, and classics shall not crush the ideal.

Certain additions to the course are desirable, however, especially on æsthetic lines, in appreciation of music, the fine arts and the drama. All educated men, save the few that are fit for treasons, stratagems and spoils, should have a degree of musical culture. Music has had a wonderful evolution in the modern period. The classical music of Germany, Italy and France is a creation of the last 150 years. It is the possession of the world for it speaks a universal language. But the pleasure it affords is small part of the enjoyment and smaller part of the education of Americans, although it might be cultivated, at least for knowledge and appreciation by many who consider themselves unmusical. The present supervisor of music in the public schools

of New York city, Mr. Frank Damrosch, formed a few years ago classes for teaching music to working people. A large chorus was organized, each member paying a small fee. It meets on Sunday afternoons, the only free time of most of the members, who give up harbor excursions and other entertainments for the rehearsals. As many as four thousand have belonged to it, and there is a trained chorus of one thousand voices. The difficult music of the Messiah and other oratorios is rendered without the aid of instrumental accompaniment. The rehearsals and concerts are the chief interest of the members. They have the opportunity of attending philharmonic concerts at half rates and every winter as many as five hundred seats are taken. These people will now listen to the best music only. We can hardly conceive the meaning of all this, as a pleasure in itself, as refining taste and character and as affording pure social enjoyment. Is not music needed as much by educated men and women? A boy or girl who learns to sing well or to play on an instrument not only acquires some skill of performance but gains appreciation and enjoyment of the great musical creations which appeal to the imagination. And yet till lately it has been considered effeminate for a boy to play the piano.

What now is done and what should be done in school and college? In some of the universities are chairs of music occupied by accomplished musicians. The instruction is on the model of English universities. At Oxford the degrees of Bachelor and Doctor of Music are given (called Mus. Bac. and Mus. Doc.). The students are young men preparing themselves to be choir-masters and organists in the Church of England. A considerable number, therefore, take the musical courses. Here there is no such demand for musicians that are university men, and so only a handful study music. There is no provision for the musical culture of the body of students, except occasional concerts. There should be, I think, lectures with illustrations on the composers and their works so that there may be intelligent appreciation in listening to classical compositions. There should be lectures on the influence of music in civilization and culture.

Choruses might be formed, for everybody that can sing at all likes to sing a part. I think there would be large musical associations in every college if the proper conditions were provided. I am, perhaps, saying too much on this subject, but I feel that it is both important and neglected. In primary schools and onwards more attention should be given to music. If there must be a second session daily it should be devoted to music, gymnastics, dancing and games, and the everlasting books should be shut up in the desks. As it is, there are a few trivial songs about the birds and trees, a few mechanical hymns, and "My country, 'tis of thee." Nor is it much better in the secondary schools and colleges.

It is not as easy to provide culture in painting, sculpture and architecture from lack of material. Yet there is so much inexpensive reproduction in photographs and casts that knowledge and taste can be cultivated under adequate instruction.

The drama cannot well be made part of the curriculum except as literature. But theatrical representations of a high order are much to be desired as part of education. How eager students are to produce, not only farces, but good comedies and tragedies, modern and ancient. I fancy that some students have learned more of Greek or French literature from representing characters in the *Edipus* or *Athalie* than from all the prescribed study in those languages. The stage is an educator and is so regarded in Europe. In large cities plays are given for the schools with the happiest results. Here is an account of an arrangement in Hamburg last winter :

The conception of the stage as an educational agency, which has been quite general in Germany since the time of Schiller, has in recent years produced practical results in the shape of representations for the special benefit of pupils of the common schools. At Hamburg eight thousand children were three times (in January, February, and March) taken to the Stadt-Theater, where such plays as "William Tell," "The Maid of Orleans," and "Minna von Barnhelm" were given with an excellent assignment of parts. The seating capacity of the house being two thousand, each play had to be given four times. The price of admission had been put at six cents, and when it was found that some children could not afford even this small amount, they were provided

with tickets at the expense of beneficent citizens. It is interesting to read in the Hamburg *Jugend-Warte* the favorable expressions of teachers concerning the influence of these entertainments upon their pupils; they may be summed up in the words of one of them: "The school representations are an educational instrument of the first rank." At Leipzig and Breslau, and probably in other cities, similar advantages are offered to the pupils of the upper classes of the *Volksschulen*, though not on as generous a scale as at Hamburg.

Prince Kropotkin relates that when a child he was taken by his parents to witness the very best plays given in Moscow, and that afterwards he and his brother represented them at home with the assistance of the servants. He says that his taste in dramatic art was formed in that way and adds, "this makes me think that parents who wish to develop artistic taste in their children ought to take them occasionally to really well-acted good plays instead of feeding them on a profusion of so-called 'children's pantomimes.'"

Professor Wundt makes the interesting observation that art, especially poetry and the drama, idealizes the work of life, that, as the play of children imitates the pursuits in which they will some day engage, so the drama, significantly called the play, idealizes the pleasurable element of work. "Modern art," he says, "has found a moral and æsthetic value in every form of earnest discharge of duty, and, itself the result of a changed view of life, has thus helped, on its part, to extend and establish the new order. For the artistic exaltation of the tastes of life is of infinitely greater service than the acknowledgment of their practical import to awaken a sympathetic interest in others' lives and to enhance the value set upon human labor as such. Art has gradually taken to itself every department of life, so that the most potent of the arts—epic and dramatic poetry and various branches of the plastic arts—have now made the *work* of human life, in all its manifold forms, their special subject, for its beautifying and moralization."

Certainly there is no lack of material for cultivating imagination. Modern as well as ancient and mediæval art and poetry are more idealistic than realistic, more impressionistic than photo-

graphic. The English school of artists and poets represented by Burne-Jones, Morris, Hunt, Rossetti, Ruskin and Tennyson, is the school of imagination. The revival of Mallory's legends by Tennyson furnished subjects for the painters. Burne-Jones's "Beguiling of Merlin," and his "Tristram and Yseult" are as famous as his classical and biblical subjects. Norse mythology is the source of the Wagnerian cycle of operas. Italian art is great because religion supplied subjects which appeal deeply to imagination. The art and literature of the nineteenth century range through the realms of religious, classical and Teutonic imagination. All this creation is immediately available for training the imagination of English speaking students.

The needed additions, then, to existing courses are those studies which train the æsthetic preceptions, especially music, the fine arts and the drama, and studies in religion, notably the Bible which presents the religious and ethical ideal. If these are added, and if classics, literature and history are pursued as disciplines of imagination, the many sided human ideal will be presented.

I have not attempted to fathom the philosophy of those studies in their relation to the mind and to one another, but only to set forth an object and a method. A somewhat different point of view might have been taken. I might have shown that the constructive should have a larger place as compared with the receptive. In every study there should be cultivation of productive, originating, creating power. That is manual training in public schools, the laboratory method in science, the seminar in history, and original composition in English. Reception in order to production is the law of intellectual, æsthetic, moral and religious culture. Imagination, like every other faculty, is trained by original, productive effort, and I have therefore emphasized the literary work of writing, the dramatic work of acting, the musical work of singing and playing, as essential to the training of imagination.

It is not expected that, when one is teaching or studying literature, history, the æsthetic arts and religion, one will be

thinking constantly of the effect on imagination any more than one is always thinking of the training of observation in studying natural sciences, or of reasoning in studying mathematics. The object is to learn all there is to be learned on each subject. But the selection and proportion of studies should be determined with a view to the training of both imagination and understanding. Even so, teachers are more important than curriculum. Students that have been intellectually quickened say that they are indebted to this or that professor oftener than they say that they owe all to particular studies. The man at the other end of the bench and not the book in his hand President Garfield rightly esteemed a liberal education at Williamstown.

Should you succeed in broadening, deepening and vitalizing education, so that the real and the ideal meet together, so that understanding and imagination kiss each other, following generations will be none the less practical and all the more happy and noble.

The second address was made by Rev. Huber Gray Buehler, Master in English at the Hotchkiss School, on

THE TRAINING OF THE IMAGINATION IN THE STUDY OF LITERATURE.

MR. HUBER GRAY BUEHLER: There is, of course, no call for a discussion in this presence of the question whether the study of literature lends itself to the training of the imagination. The poet is, confessedly, "of imagination all compact;" his imaginative endowment is shared by the novelist, the dramatist, the orator, and the historian: and the reader who, guided by the printed word, understands and follows the creations of these imaginative spirits, who rises to the height of their thought and feeling, and who participates in their soul-attitudes, must do so by means of his own imagination, which is thereby exercised and trained. The practical question before us is one of procedure. In our discussion we are concerned, not that we shall try to train the imagination through literature, but that our trying shall amount to something.